



AMERICAN ART NEWS.

Vol. V. No. 33.

NEW YORK, AUGUST 17, 1907.

SINGLE COPIES, TEN CENTS.

SPECIAL ANNOUNCEMENT.

The American Art News will appear monthly until October's third week, when the weekly issues will be resumed. The remaining monthly issue will be published on Saturday, September 14. This issue will contain whatever of American art news the summer months has brought, and the condensed news from European art centers of interest to American readers.

EXHIBITIONS.

New York.

Astor Library.—Engravings, etchings and wood cuts by American artists. Views of historic sites issued by Colonial Society of America, etched by Robert Shaw.

Blakeslee Galleries.—Early English Spanish, Italian and Flemish paintings.

Brooklyn Institute of Arts and Sciences.—Open daily. Admission Mondays and Tuesdays, 25 cents; free on other days.

C. J. Charles.—Works of art.

Detroit Publishing Co.—Reproductions of American artists in Aac Facsimiles and Carbons.

Ehrich Galleries.—Permanent exhibition of Old Masters.

James Fay.—Antiques.

Knoedler Galleries.—Paintings of Dutch and Barbizon Schools.

Lenox Library.—Etchings, Prints and Lithographs by contemporary German artists.

Macbeth Galleries.—Paintings by American artists.

Montross Gallery.—Works of art.

Metropolitan Museum.—Open daily. Admission Mondays and Fridays, 25 cents; free on other days.

Scott & Fowles.—High-class paintings by Barbizon and Dutch Masters.

H. O. Watson & Co.—Decorative works of art. Pictures by Monticelli and rare old tapestries.

Boston.

Vose Galleries.—Early English and modern paintings (Foreign and American).

Germany.

Bourgeois & Co., Cologne.—Antiquities, curiosities and paintings by Old Masters.

Helbing Gallery, Munich.—Antiquities high class Old Paintings, Etchings and Engravings.

J. & S. Goldschmidt, Frankfurt.—High class antiquities.

London.

James Connell & Sons.—Paintings of the Dutch, Scotch and English Schools.

E. M. Hodgkins.—Miniatures, Sevres porcelain, French furniture.

Thomas McLean.—High class Paintings, Water Color Drawings and Engravings.

Paris.

Canessa Galleries.—Antique Works of Art.

Feral Gallery.—Ancient and modern paintings.

Hamburger Fres.—Works of Art.

Kleinberger Gallery.—Works of Art.

Sivadjian Galleries.—Genuine antiques, marbles, bronzes, jewels and potteries.

A leading member of the firm of Morgan, Harjes & Co., of which J. Pierpont Morgan is a member, said in a recent interview in Paris that he was not aware that the Kann collection had been purchased in behalf of Mr. Morgan for the Metropolitan Museum. He knew, however, that Mr. Morgan was greatly interested in this collection, and on several of his visits to Paris had considered the question of its acquisition. Mr. Morgan is now aboard his yacht, the Corsair, at Cowes.

It is reported in art collecting circles that Messrs. Lowengard, Gimpel, Wildenstein and Kleinberger are associated with Duveen Brothers in the purchase of the Kann collection.

By kind permission of Messrs. Obach a reproduction is given on this page of the painting "Loading the Hay Barge" by Frank Mura, whose exhibi-



LOADING THE HAY BARGE, NEAR WEST MERSEA

At Messrs. Obach's Galleries, London

By Frank Mura

tion of pictures and drawings at 168 New Bond Street, London, is proving a great success.

Subscriptions amounting to nearly \$4,000 have been received by the board of trustees appointed by the Artists' Fund Society and the Artists' Aid Society to raise \$50,000 for the relief of superannuated artists. A gift of \$600 was received by the Society from the widow of Bleecker N. Mitchell, who died recently. The newly elected officers for the ensuing year are Roswell M. Shurtleff, president; Alexander C. Morgan, vice-president; Silas S. Dustin, treasurer, and Leigh Hunt, secretary; board of control, Herbert A. Morgan, Frank French, J. N. Marble, Arthur E. Blackmore and George H. Yewel. The society has 106 members.

Radical changes have been made by the National Academy in the election of members and the council has adopted a new by-law to the effect that no more blank ballots shall be accepted. The new plan was put into effect at the last election, with good results. Under the new plan many of the associate members are likely to become Academicians.

A special cable despatch to the New York Sun, from London, says: The Right Hon. Charles Booth, owner of

Holman Hunt's famous picture, "The Light of the World," has presented it to St. Paul's Cathedral. The picture is now on the way to England from a tour of the world. It will not be placed in the cathedral before October.

Sir Caspar Purdon Clarke, Director of the Metropolitan Museum, arrived from Europe, August 5, on the Minnehaha.

Sir Purdon has been abroad since early in June. His trip was partly for pleasure and partly on business for the Museum. He has been in England, France and Switzerland, and has purchased a number of objects for the Metropolitan.

While abroad Sir Purdon saw J. Pierpont Morgan several times, and he says Mr. Morgan has not made any large purchases for the Museum that he knows of, but that Mr. Morgan has

been making private purchases for his collection. But he added that Mr. Morgan had made no purchases of million or two-million dollar collections, as had been reported in some quarters.

He purchased no paintings himself, he said, but Mr. Robert Frye bought several for the Museum, which would be shipped here soon. Mr. Morgan, he said, was interested at present in collecting French snuff boxes, of which he now has a large number.

Edward M. Grunewaldt has begun a suit in the Supreme Court to recover \$53,206 from the Fifth Avenue Auction Rooms. Grunewaldt says that some months ago he intrusted to the defendant corporation the sale of a collection of paintings and statuary mostly Russian in type or authorship. The sale, Grunewaldt says, was conducted by William B. Norman.

Grunewaldt alleges that Norman mistook several paintings and described them wrongly, and in consequence the bids were far below the real values and much above the upset values fixed on them by Grunewaldt. As an instance Grunewaldt alleges that a painting of a church scene was announced and described by the auctioneer as a grand pastoral scene, with cows in the foreground, and a landscape with cows as a grand church scene.

THE KANN COLLECTION.

The New York Times states that one million pounds sterling is the price paid down on the nail for the famous collection of paintings gathered together in Paris by Rodolphe Kann and that the purchasers are the Messrs. Duveen Brothers, the fine art dealers of Paris, London and New York.

This probably creates a record in the matter of sales "en bloc" of art collections. This particular one was begun only in 1880, but of its kind it is by all odds the most important and most carefully selected in France. Rembrandts are its chief feature, and this master is shown at the height of his powers in eleven canvasses which are representative of his most diverse manners.

Rodolphe Kann was assisted in the work of forming the collection by Dr. Bode, the Director of the Royal Museum, Berlin, who is one of the world's leading experts on the subject of primitives, and to whom the Duveens have already ceded one canvass of the collection for the Berlin Royal Museum. Besides the Rembrandts, which are twice as important numerically as the sum of the works in the private collections most reputed for their examples of the Flemish master, the Rodolphe Kann collection comprises landscapes by Jacob Van Ruisdael, works by Franz Hals, still-lives of the Flemish school by Jan Fyt, examples of Tiepolo, Guardi, Canaletto, Fragonard, Boucher, Watteau, Pater, Lancret, Hobema, Cuyp, Gainsborough, Anthony Van Dyck, and last but not least Ruben's famous painting, "The Martyrdom of St. Lievin."

It is more than likely that several canvasses of the collection will ultimately find their way to America.

The palace which Rodolphe Kann built for the art treasures is included in the sales, and they will be kept there until the completion of the galleries which the Duveens are erecting in the Place Vendome.

Several museums, including American institutions, have telegraphed offers for some of the tapestries, which are a conspicuous part of the collection.

The Milan correspondent of the Tribune says that two hitherto unknown pictures by Titian have been discovered in a church in the village of Traci, Dalmatia. One represents the Magdalen and the other the Descent from the Cross. Paradiss, the painter of Trieste, found them. He says they are of great value.

Edward Sells, of St. Louis, believes he has identified a painting that he bought a year ago for less than \$100 as the famous "St. Jerome," painted by Titian about 1531. No trace of the painting has been found since about 1629.

Sells purchased the picture from Al-lison K. Stewart, a mining engineer, to whom it was given in 1900 by a padre in the mountains of Honduras after Stewart had given him a liberal offering of silver for his poor.

Auguste Rodin, the sculptor, says he is working on the monument to Whistler, the painter, which, as is known, is designed for the Chelsea Embankment in London. But it is far from finished, and, in fact, he has only completed the nude figure of one of the Muses.

IN THE ART SCHOOLS.

The success of the students of the Pratt Art School, Brooklyn, in securing positions is evidenced by the fact that before the closing of the school on June 21, a large number of the members of every graduating class received appointments to positions. Architectural graduates are employed in architect's offices in New York City and in Brooklyn; graduates from the course in decorative and applied design are working for well-known firms in New York City; and nearly forty of the graduating class, normal art and manual training course, were appointed to positions for the coming school year with salaries aggregating \$28,000. In addition, a number are also teaching in summer schools.

Judging from the number of applications on file and the many requests for information concerning the various day courses, the demand for admission to the Pratt art classes promises to be beyond the capacity of the school. By August 1 applications on file for the day classes numbered as follows: Normal art and manual training, 124; general art and pictorial illustration, 82; general art and costume illustration, 37; decorative and applied design, 68; architecture, 94; jewelry, metal chasing, enameling and metal work, 14; total, 419.

The new addition to the present building of the National Academy of Design has been begun. When this building is completed, it will greatly increase the working facilities, giving a number of extra well lighted studios to the students, one of which notably will afford unrivaled advantages for the study of sculpture.

A new régime will be followed during the coming season regarding the choosing of instructors. As in Paris the atelier system will be adopted by which each student from his entrance and during his progress through the school remains under the direction of a chosen instructor. The classes except those of a special nature will be under the direction of the following national Academicians:

EMIL CARLSEN, Day Antique Classes and Still Life.
FRANCIS C. JONES, Day Antique Classes and Still Life.
GEO. W. MAYNARD, Portrait and Painting Classes.
EDGAR M. WARD, Day and Night Life Classes.

SPECIAL CLASSES.

H. A. MAC NEIL, Sculpture.
CHARLES L. HINTON, Illustration.
CHARLES F. W. MIELATZ, Etching.
GEO. W. MAYNARD, Composition.
FRED'K DIELMAN, P.N.A., Lectures on Perspective.
J. S. HARTLEY, Lectures on Anatomy.
A. T. VAN LAER, Lectures on History of Painting.

The examinations for entrance to the schools of the Academy will be held during the week of September 30.

Estelle J. Hesse, student of the Academy, has painted a number of portraits during the summer, the most successful one being that of Mrs. Edwin Jackson, of Yonkers.

The announcements of the Art Students' League of New York for the season from September 30, 1907, to May 23, 1908, gives the list of instructors and the various details of the school. The name of William M. Chase appears again after an absence of many years, and it is announced that "hereafter he will teach classes in the Art Students' League and not elsewhere in this city." Other new instructors are F. Luis Mora, Everett Shinn, Charles Henry White, and James Earle Fraser.

Antonio Barone, winner of a scholarship and cash prize in the Du Mond portrait class of the Art Students' League is occupied with portrait orders in western New York. He has made great progress in his work, his portraits

of children being particularly characteristic.

An interesting section of the summer school conducted by the New York University was that devoted to the teaching and supervision of the manual arts, under the direction of Dr. James P. Haney, director of art and manual training for the Boroughs of Manhattan and the Bronx, and Miss Jessie Hall Bingham. The course lasted only three weeks, but the attendance at the two daily sessions was excellent. The register showed 72 names and it is interesting to note that while 13 came from New England towns and the same number from New York City there were 12 from Ohio, 9 from the Southern states, one from as far west as Kansas, and one from Los Angeles, Cal., while three came from Canada.

CHICAGO.

A new general catalogue of the collections of the Art Institute has recently been issued. It was compiled by George Corliss and is a work of accuracy. The illustrated edition includes 456 pages and the management say that probably it is the last time an attempt will be made to include paintings and sculpture in the same volume.

One of the four parts of Professor Alfred Emerson's illustrated catalogue of sculpture, covering in 106 pages the collections of oriental and early Greek art, has been issued. Another catalogue that has been added to the books of the Art Institute is Garrett Chatfield Pier's descriptive catalogue of the most important scarab seals in the collection with the title "Historical Scarab Seals from the Art Institute of Chicago." This collection was purchased in 1894 from Rev. Chauncey Murch, and is said to be the most important series of scarabs out of Egypt.

A frame of suitable design for El Greco's "The Assumption of the Virgin," has been ordered of Dudley Murphy, of Boston.

The Art Institute School of Drawing, Illustration, Painting, Sculpture, Architecture, Normal Instruction and Designing has issued its circular of instruction for 1907. In addition to the necessary information the circular is handsomely illustrated with photographs of the Art Institute.

The local jury for the Chicago Art Institute's exhibition in October will be Edward W. Redfield, chairman; John Lambert, Jessie Willcox Smith and Charles Grafty.

PHILADELPHIA.

The commission appointed by Mayor Raeburn to inspect and approve public statuary for Philadelphia is reported to include Harrison S. Morris, art editor of the Ladies' Home Journal; Harrington Fitzgerald, editor, the Item; Philip Johnson, architect, and Edward T. Statesbury, director of the Academy of Fine Arts.

The chairman of the jury for the next annual exhibition of the Pennsylvania Academy is said to be John W. Alexander.

Albert Rosenthal has completed for the Pennsylvania Building of the Jamestown Exposition portraits of Edwin Stuart, governor of Pennsylvania, Robert S. Murphy, lieutenant-governor of Pennsylvania, and Charles Custis Harrison, provost of the University of Pennsylvania.

Mihran H. Kevorkian has completed a portrait of Judge Mitchell for the Supreme Court of Pennsylvania.

It has been on exhibition at Haseltine's.

The McKinley Memorial Monument in plaster has been temporarily erected on the plaza of The City Hall. The statue which was carried almost to completion by Albert Lopez was finished after his death a year ago by Isidore Konti. It will remain on its present site until the permanent location is decided upon when the bronze cast will be made and placed with proper ceremonial.

An effort is being made by lovers of art and history to have a bronze replica of the Houdon's statue of Washington, the original of which is in Richmond, Va., placed on the plaza in front of the old Independence Hall in place of the Bailey marble statue which is crumbling to pieces. The Bailey statue is to be put in the Convention Hall on the second floor of City Hall.

The statue by John J. Boyle of John C. Bullit, after whom the present charter of Philadelphia was named, was recently unveiled on the plaza of City Hall.

MASSACHUSETTS.

The artist season is now in full swing at East Gloucester, Mass., and every studio and every place that can be utilized for painting is taken.

Rhoda Holmes Nichols has a fine studio in "The Sign of the Ship" building, and also the Misses Tremelburg, of Baltimore, Ethel Saunders, of Boston, M. B. Titcomb and Jean Oliver.

Walter L. Dean, the marine painter, has a fine large studio on Rocky Neck which was formerly a fish warehouse.

On the causeway leading to Rocky Neck, W. B. Beulah has built an attractive and workmanlike bungalow, and near him V. P. Valencamp has another, "The Lobster Pot."

May Pearson is in her commodious studio residence, "The Steerage," Elenore Peason in "The Old Barn."

W. P. Burfree, who has recently returned from a European trip, is in the "Green Studio," and Grace Hazen, the metal worker, has the "Harbor View House" studio which she calls "The Celleni." Miss Atwater, of Washington, and Miss Barry, occupy an attractive new building.

Mr. Parker Mann, with his family, are settled for the summer in his studio cottage, "Windover," and Henry P. Spaulding has built a new house, with studio called "Wamabeck." John Staev, of Chicago, is located on Rocky Neck, busy sketching, and Charles Adams is also established there.

At Annisquam, three miles from Gloucester, there is quite a colony of artists, among them Charles Grafty, H. H. Gellison, Mercy Bailey, Zelpha Plaisted, George Noyes, Agnes Leavitt and others.

In Boston the Copley Society show has been reinforced by several canvases. Luis Mora's portrait, one of the late acquisitions, is one of the best works in the exhibition. A representative canvas by the late Fritz Thaulow has been added among others. This exhibit is to remain open until September 1.

Professor Arthur Fairbanks entered upon his duties as director of the Boston Museum of Fine Arts on August 1. The August Bulletin announces that at the recent sale in London of the collection of the late Jabez Balfour, Esq., the Museum purchased four important canvases of the Dutch school. The artists represented are: Van Goyen, Jan Molenaer, Hondekoeter and Bakhuizen.

WASHINGTON, D. C.

Much interest has been manifested in the announcement made by the War Department of the last day of July that the commission for the equestrian statue of General Philip Sheridan, which is to be erected in this city had been awarded to Mr. Gutzon Borglum, of New York. The appropriation for this statue was made by Congress about nineteen years ago and Sheridan Circle wherein it is to stand has long awaited adornment. Some of the finest residences in Washington have been built around this circle and the hope is that the statue will not only set a standard for other public memorials but will continue the work of beautifying the city which in this section the architects have admirably begun.

The Corcoran Gallery of Art closed on July 15, and will not reopen until September 20. This has caused much disappointment among the many tourists who have stopped in Washington en route to or from the Jamestown Exposition, but the proper care of the building and exhibits made it essential. During the mid-Summer recess the needful repairs are made and the paintings are protected, by means of awnings drawn over the skylights, from excessive heat.

The Print Division of the Library of Congress is at present engaged in preparations for a comprehensive exhibition of the work of American illustrators which it purposes to set forth in the early fall. The Library of Congress is open in the evening as well as during the day and many persons have availed themselves of the privileges of viewing its Rembrandt and Durer exhibitions after night-fall. In fact, the average evening attendance has ranged from eleven to four hundred.

Most of the Washington studios are closed. Bertha E. Perrie, Everett L. Warner, Mr. di Nesti and Carl Smith are abroad. Grace Atwater and Lesley Jackson are at East Gloucester, H. N. Brooks is at Warrenton, Va., Hobart Nichols is at Buzzards Bay, E. C. Messer is at Cape Cod, and James Henry Moser at Cornwall, Conn.

The Washington Water Color Club has for eleven years held its annual exhibition in the late autumn, but it will this year hold it in January. The change has been made in order not to conflict with the exhibitions of the New York and Philadelphia Water Color Clubs, and to bring it at a time when the social season is at its height.

The Architectural Club of America has established headquarters at 729 Fifteenth Street, in this city, and has appointed Mr. H. S. McAllister, vice-president of the Washington Architectural Club, permanent secretary.

F. D. Millet is still occupying the old Forest Hall studio in Georgetown and working upon his decorations for the Baltimore Custom House which will not be completed before the middle of September.

The American Art Association of Paris, which was formed in 1890 to further the practical interests of the American students of art in this city, has issued an appeal for funds. This step was necessitated by the fact that the organization is not self-supporting. It was taken because the association finds itself confronted by a serious financial problem which seems likely to retard its progress as an institution, as well as embarrass its routine management.

CALENDAR FOR ARTISTS.

Buffalo.—Art Gallery: Annual exhibition. Closes September 1.

Chicago.—Art Institute: Twentieth Annual Exhibition. Works received October 2-5. Opens October 18. Closes November 28.

Cincinnati.—Fourth annual exhibition at Museum. Closes about October 1. Pictures forwarded to other exhibitions, at option of exhibitors.

National Academy.—Winter Exhibition, 1907. Pictures received Nov. 27-28. Opens Dec. 14, 1907. Closes Jan. 11, 1908. Eighty-third Annual Exhibition, 1908. Pictures received Feb. 27-28. Opens March 14, 1908.

New York Water Color Club.—Eighteenth annual exhibition. Works received October 18-19. Opens November 2. Closes November 24.

Philadelphia.—Society of Miniature Painters. Sixth annual exhibition, October 26 to November 17. Works received October 17 to 19.

Poland Springs, Me.—Thirteenth annual exhibition. Closes October 1.

Worcester, Mass.—Tenth annual summer exhibition at Art Museum. Exhibition. Closes September 29.

AMONG THE ARTISTS.

The bronze statue of Pocahontas by William Ordway Partridge has been placed on Jamestown Island as a permanent art work and memorial.

Mr. Partridge is now designing tablets for the Psi Upsilon Fraternity, of which he is a member. They are being inscribed with the names of the four sophomores of the class of 1836 and the three freshmen of the class of 1837, who founded the fraternity in 1833 at Union College, Schenectady, N. Y. The tablets are very simple in design and the names of the founders are in Roman capitals in high relief. The tablets will be cast in bronze, one, each, for the twenty-two chapters of the fraternity.

The statue of Alexander Hamilton, executed by Mr. Partridge, was recently unveiled at Hamilton Hall, Columbia University.

Arthur Crisp has the past year designed a number of artistic magazine covers. One of his recent covers decorated the May number of *The Reader*.

Mr. Crisp has also been working on several paintings and etchings. One of his etchings, which was shown at the Architectural League exhibition, is a sketch of the Red Lion Inn, Battery Park, New York. The members of the City History Club are much interested in this work and will doubtless purchase it for their collection.

Mr. Crisp is now making a number of drawings for a new edition of Oscar Wilde's stories, which will be out some time during the summer.

Recent works of Colin Campbell Cooper represent the capitol in Washington and the Pennsylvania Railroad bridge at Pittsburg.

About seventy small oils by Mr. and Mrs. Cooper were shown during the spring months at the Mechanics' Institute in Rochester and at the Sevin Art Gallery in Buffalo.

Anna Gyberon is now painting in Spain, where she will remain several months.

Karl Anderson's drawings which illustrate the serial "The Chauffeur and the Chaperon," by C. N. and A. M. Williamson, are now appearing in the "Delineator."

Mr. Anderson's full-length portrait of a "Lady with a Blue Coat," which was exhibited two years ago at the National Academy and last year at the Chicago Institute, was again shown at the Corcoran exhibition in Washington this winter. A portrait of a prominent society woman of Cleveland is now occupying Mr. Anderson's attention.

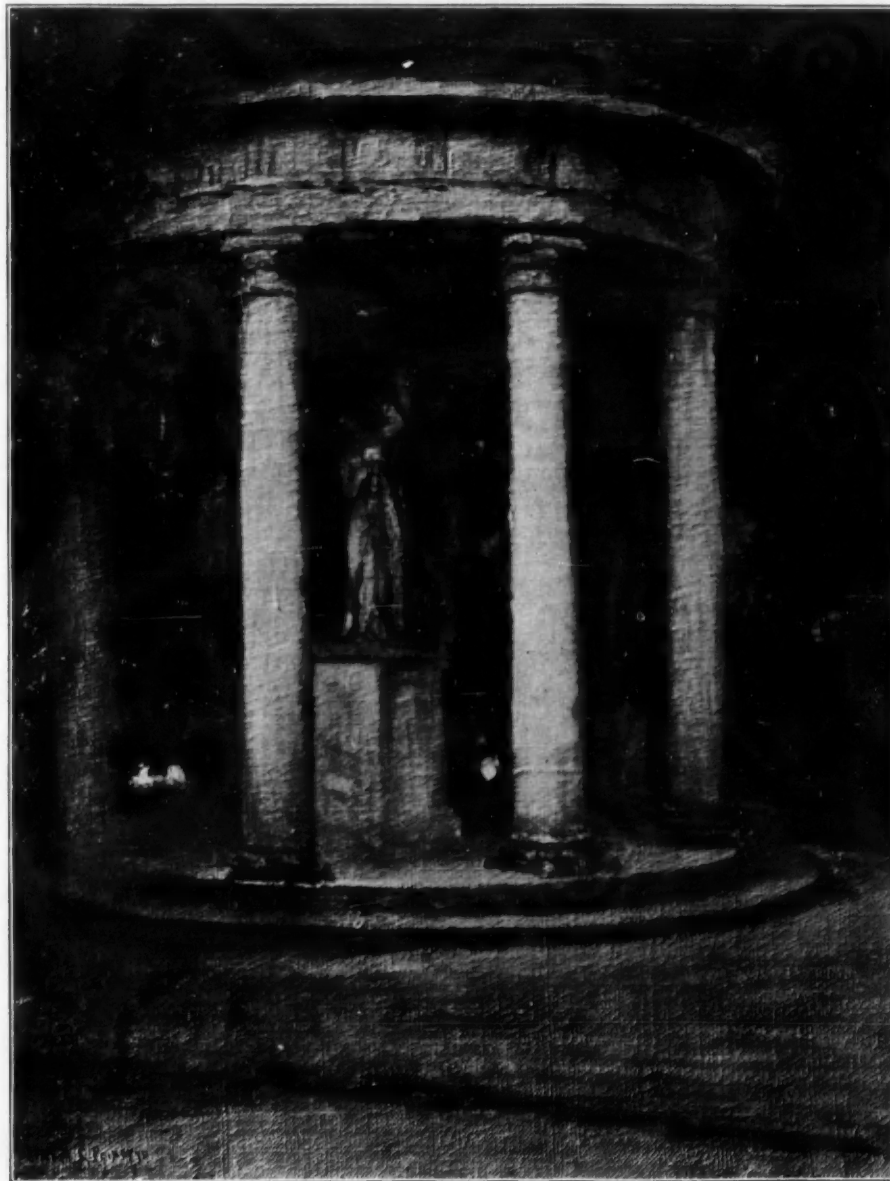
Arthur Dawson now has on exhibition, in his studio at Old Lyme, Conn., an excellent picture of the Old Lyme church, one of the finest edifices in New England and a duplicate of the famous church built by Sir Christopher Wren, in London.

Mr. Dawson, whose etchings are in the New York Public Library and the

The Pope was most enthusiastic about the portrait, and said that he lacked words to express his admiration of the work. In grateful recognition he gave Mr. Ury an autograph photograph and a gold medal. The picture will be sent to America.

The painter, Frederic A. Bridgman, has recently been made an officer of the Legion of Honor of France, and the French Government has conferred the Cross of the Legion of Honor on Ferdinand Binz, of New York, who is a noted collector of Japanese prints.

Robert W. Van Boskerck, of New York, the landscape painter, has arrived at Marlotte and will resume his studies of Montigny-sur-Lo-



THE TEMPLE
By Ernest Pelzotto

Museum of Chicago, is going to reproduce this interesting subject on copper.

Mr. I. H. Caliga, a well-known portrait painter of Boston, has been making a short stay at Poland Spring. Mr. Caliga has an interesting interior entitled "Childhood" in the annual exhibition of the Poland Spring Art Show now open in the Maine State Building.

Gustave Weigand is spending the summer at Old Lyme, Conn.

Joel Nott Allen has been spending some time on Long Island, and is now at Richfield Springs. He has several commissions for portraits which will bring him to town earlier than usual this year.

A cable despatch to the Associated Press from Rome says: "A. Muller Ury, the artist, of New York, has just finished a portrait of the Pope which is considered at the Vatican as the best of many portraits of Pius X.

ing. Moret, and other places in France.

When asked why he sought scenes in France instead of in America, he replied: "There are just as good scenes and subjects in America as in France, but that is not the entire question. You can find an interesting spot almost anywhere in America, but what are you going to do if there is no hotel or inn? You live very comfortably in Newport, for instance, but no artist wants to paint Newport.

"In France you can jog along, find a delightful little country place, which lends itself to all the points an artist seeks, and you will also find a habitation. The counterparts of these little French hotels and inns are not to be found in the United States."

Rodin's bust of the late William Ernest Henley, author and editor, who died four years ago was unveiled in St. Paul's Cathedral, in London, last month.

NASHVILLE.

Miss Belle Kinney, the young Nashville sculptor of the monument of the late Col. Jere Baxter, has returned to Chicago after spending some weeks here with her family. She came for the unveiling of the monument which was an interesting local event of the summer, and which was attended with much ceremony, the governor of the state, the Hon. Malcolm R. Patterson, and others making addresses. The monument, which was erected by popular subscription, is an heroic bronze figure standing on a massive stone pedestal appropriately inscribed.

Mrs. Sara Ward Conley, prominent in the Nashville Art coterie, is spending the summer at Castile, N. Y.

The Nashville Art Club has on hand a scheme to raise annually the sum of \$2,000 by popular subscription, to be expended in the purchase of a picture to form a nucleus of a permanent art gallery for Nashville. The subscribers are asked to give 50 cents or over, and a number of prominent members of the club have the project in charge. With the rapid work being done on the Parthenon at Centennial Park, erected as the art gallery for the Tennessee Centennial Exposition in 1907, and since left idle, much encouragement is felt by local backers of the project for a permanent art gallery for the city. The Nashville Art Club owns several fine canvases and others are in the possession of the directors of a former art association, now defunct. The Park Commissioners are thoroughly in favor of the establishment of the gallery, and it is hoped that the city council may be induced to make the necessary appropriations for its maintenance. There are many fine works of art in the city whose owners would give or lend them to a public gallery. The large number of schools and colleges in Nashville makes the location of a fine art collection here very appropriate.

Miss Ella S. Hergisheimer, of Allentown, Pa., who is spending some time in Nashville filling a number of portrait commissions for Vanderbilt University and private orders, returned the first of August from Robertson County, where she has been at Washington Hall, painting a portrait of Mrs. George A. Washington, since her girlhood accounted one of the greatest beauties in the South, and her little son, Robert Woods Washington. The portrait will be brought from the Washington homestead to Nashville later and shown at the fall exhibit of the Nashville Art Club.

Another fine portrait to be exhibited at the same time is that of Mrs. James C. Bradford, of Nashville, by Mrs. Willy Betty Newman, painted for the drawing-room of Woodstock, the Bradford homestead. The canvas, a large one, was completed only a few weeks ago, and it is in Mrs. Newman's best vein.

John Edwin Jackson, a Nashville artist who has been achieving success in New York the past few years, has four full-page views of Madison Square, New York, in colors, in Harper's Magazine this month, showing different moods of a city square with its rush of traffic.

The architect, Arnold W. Brunner, has recently been appointed a member of the Art Commission of New York. Mr. Brunner's connection with the municipal improvements of Cleveland and other cities has given him the experience of which his native city is wise to take advantage. Mr. Brunner has replaced Mr. Walter Cook, who has been appointed city architect.

AMERICAN ART NEWS.

Published Weekly from Oct. 15 to May 15;
Monthly from May 15 to Oct. 15 by the

AMERICAN ART NEWS COMPANY
INCORPORATED.

JAMES B. TOWNSEND, President and Treasurer,
1295 Broadway.

M. E. LOUNSBERRY, Secretary,
1295 Broadway.

Offices: 1295 Broadway, New York.

Telephone. 3619 Madison Square.

LONDON OFFICE: Frank Rutter, 4 Warrington Crescent W.

PARIS OFFICE: F. A. Schwab, 80 Rue de Prony.

PARIS AGENT: F. Neuville, 49 Avenue de l'Opera.

SUBSCRIPTION RATES.

Year, in advance	\$2.00
Foreign Countries	2.50
Single Copies	.10

Advertising Rates on Application.

Copies of the "American Art News" are now on sale at Brentano's, No. 9 Union Square, this city, and at Brentano's, Avenue de l'Opera, Paris.

Catalogues of all important sales which take place in New York and elsewhere in the United States will, when the margin of time for mail transmission to Europe permits, be found before said sales, with our Business Agent in Europe, M. Felix Neuville, No. 49 Avenue de l'Opera, Paris, where they can be consulted. M. Neuville will have said catalogues for examination after said sales and also results of same. Orders to purchase at said sales can be handed M. Neuville and same will be cabled to New York, and will be executed here. Apply to him for conditions.

The office of the "American Art News" is now prepared to procure for patrons and readers expert opinion at a nominal rate on pictures or art objects, to attend to the restoration, cleaning and varnishing of pictures, and to repair art objects at reasonable rates, to catalogue collections and galleries, print catalogues and circulars, and to supply art information of any kind.

In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

Should any of our readers desire any special information on art matters of any kind, we shall be glad to put our sources of information at their service.

The death of Theobald Chartran, the news of which was a sad surprise to his many friends in America, although it had been known in Paris for a long time that he was mortally stricken, removes a painter who, if not great, was one of the cleverest, most facile and accomplished of his time. He struck his highest note in the portrait of Pope Pius IX., and his composition portrait group, "Signing the Peace Protocol in Washington," also ranks high among contemporary paintings. A large part of the fortune left by the artist was gained in the United States, and chiefly in Pittsburg, and in recent years. He was an industrious and facile painter, and his methods, if perhaps a trifle sensational at times, produced effective results. Chartran was a man of exceptional charm of manner and personality, and his loss is deeply felt by his friends.

The final purchase of the great Kann collection of Paris by the Messrs. Duveen, Gimpel and Wildenstein, of this city, London and Paris, the news of which comes by cable too late for extended notice of the collection in this issue of the Art News, is the most important and interesting incident of the summer in art circles. Following the acquisition by the Metropolitan Museum of the Hoentschel collection, and of the Hainauer collection by Duveen Brothers, last year, the final disposition of the Kann treasures completes a remarkable trio of art sales. We have consistently and persistently maintained for six months past, despite denials in the dailies, that Duveen Brothers held the option on the Kann collection, and our assurance to this effect is now justified, which fact should emphasize the reliability of our news, and our corres-

pondents in the world's art centers. We congratulate the Messrs. Duveen, Gimpel and Wildenstein, upon their acquisition of this unique art collection, many of whose numbers will undoubtedly come to the public and private collections of the United States.

In our June issue we published a reproduction of the charming picture by Mlle. Achille Fould "Le Vin Doux," and which was one of the best and most admired of the pictures in the last Paris Salon. This reproduction, and an excellent one it was and one that brought out the charming decorative quality and details of the original canvas, was noticed by a gentleman in New York. He wrote to his brother, then in London, and he enclosed the illustration, taken from the Art News, and requested him to secure that picture for him. His brother in time wrote to a firm of dealers in Paris to purchase the picture. They were unable to do so, as it had already been sold, but after some negotiations succeeded in buying from the artist, Mlle. Fould, her original finished sketch for the Salon canvas. Thus the American Art News secured a coveted picture for a collector and sold it for the artist. Good proof of its value as an advertising medium.

METROPOLITAN MUSEUM.

That there is great activity at the Metropolitan Museum even during the summer is shown by the recent opening of room 26, where the Edward C. Moore collection of European and Oriental pottery, metal and glass is now displayed to excellent advantage. The objects were bequeathed by Mr. Moore in 1891 and have long been in this room, but they present an entirely different appearance, now that they have been scientifically classified and labeled by Mr. Hoblitzell, under the direction of Sir Purdon Clarke.

The August Bulletin announces few accessions, but with the return last week of the Director we may expect some important announcements as the result of his European visit.

The most important purchase shown among the recent accessions is a flounce of Point de Sedan lace of the 17th century, a marvel of beauty in design and workmanship. A bronze statue, "Mowgli," by Abastenia Eberle has been added to the collection of sculpture by American artists. Gifts include a number of pieces of small silver from Mrs. Charles W. Woolsey, while the loans from Mr. J. P. Morgan were the most important objects shown at the August press view. They consist of a marble bas relief of "Madonna and Child," by Agostino di Duccio, and a terra cotta bust of St. John the Baptist, by Rosellino, the drapery glazed in blue and the balance unglazed. They have been placed in Gallery XI., near Miss Caroline Morgan's "Madonna and Child" by Mino da Fiesole, and the terra cotta attributed to Della Quercia, thus forming an admirable group of sculpture by the Italians of the Renaissance.

Special stress is laid on the privilege to copyists, and, indeed, our Museum is the most liberal in the world in this respect, even permitting amateurs to take snap-shots in the galleries. It is interesting to note that the attendance in June increased from 51,804 in 1906, to 67,006 this year.



THE LATE THEOBALD CHARTRAN
By courtesy of M. Knoedler & Co.

OBITUARY.

Theobald Chartran, the well-known portrait artist, died in Paris, July 17, after a long illness, aged 58.

M. Chartran was born in 1849, in Besancon. He was a pupil of Cabanel, and early exhibited that talent for portraiture which afterwards made his fame. In 1872 he exhibited for the first time in the Salon. Five years later he obtained the Prix de Rome. At this period of his career his chief works were religious and historical, although even then art critics declared his portraits of characteristic distinction.

In 1893 M. Chartran made his first visit to America, coming with a commission to paint portraits of two members of the family of Mr. Perry Belmont. As his fame increased in this country M. Chartran found it necessary to visit New York often. After 1899 he made annual visits taking a studio here and remaining several months each year.

In 1902 he painted the portraits of President Roosevelt, Mrs. Roosevelt and Miss Alice Roosevelt, now Mrs. Nicholas Longworth.

These portraits were exhibited for the first time at a private view at the home of M. Cambon, at that time the French Ambassador. The French government bought the pictures of the President's wife and daughter, presenting the one of Miss Roosevelt to the President and the one of Mrs. Roosevelt to the United States government for the White House.

After painting the President and his family, M. Chartran's next celebrated portrait was one he painted in 1904 of Cardinal Gibbons. He had already painted a portrait fifteen years earlier of Pope Leo XIII. The Pope had never before sat for a painter and the sittings were at the Pope's request.

At the time of the great Baltimore fire M. Chartran was seized with a desire to paint a picture of the burning city, so he hastened there, and while working on the top of a high building almost lost his life.

Perhaps one of his most celebrated large canvases is the painting of the signing of the Spanish-American peace protocol, in Washington, in 1899.

In most of his visits on this side Mr. Chartran was accompanied by his wife who died in France prior to his last visit here in January, 1906.

Many exhibitions of Chartran's work have been held in New York.

Augustus Saint Gaudens, L.L.D., L. H. D., the well known sculptor, died at his home in Cornish, N. H., August 3, after a long illness. Death was caused by a general breakdown of the system, due in part to a form of nerv-

ous dyspepsia, with which he had long been troubled.

The death of Augustus Saint Gaudens deprives American art of one of its foremost figures. Although ill-health had pursued him for the last seven years, during which he had to undergo several exhaustive operations, Saint Gaudens made a vigorous fight to the last. Between the attacks of his treacherous disease, he continued to work in the big studio near his country home, in Cornish, determined to carry out the commissions he had agreed to accomplish. Toward the last he would insist on being taken over to the atelier to direct the workmen with that conscientiousness which was a marked trait of the man from his earliest student days.

In Europe he was regarded as our foremost artist. He had long ago received honors from France, and only last spring he finished and sent to Ireland the statue of Charles Stewart Parnell, which takes its place as the finest of the public monuments of Dublin.

His father, Bernard Paul, was a native of St. Gaudens in the south of France, a shoemaker by trade, who emigrated when comparatively a young man, and while on his way to the United States, stopped at Kingstown, near Dublin, where he was married and where his son Augustus was born, March 1, 1848.

Saint Gaudens was early apprenticed to a cameo cutter, with whom he learned to work with extreme minuteness and care. He went to the art school of the Cooper Union and later to the schools of the Academy of Design, but it was evident to at least one of his father's friends that he had talent enough to make a name for himself in a larger field. In 1867 Saint Gaudens, pere, was persuaded to send him to Paris, and all the more readily because, himself a Frenchman, he regarded France as the only country worth considering in matters of art.

But before he left, the young aspirant executed a public monument scarcely known to New Yorkers, one very likely ignored as much as possible by the sculptor himself—Saint Tammany on the facade of Tammany Hall. Later, when in Rome, he made a Hiawatha which attracted much attention from American travelers.

Since then New York has seen unveiled the original and beautiful statue to Admiral Farragut on Madison Square, the seated Peter Cooper on the Bowery, and the splendid equestrian General Sherman on Fifth Avenue Plaza; Boston admires, on Beacon Street and the Common, the combination of equestrian statue and relief commemorating Col. Robert Gould Shaw and his negro troops fallen at Fort Wagner; Springfield, Mass., and Philadelphia have his "Samuel Chapin, Puritan," and Chicago may well boast of his impressive Abraham Lincoln, and his fiery Gen. John A. Logan.

Perhaps his most imaginative statue is the bronze seated figure of "Nirvana," or "Grief," in a private burying garden at Rock Creek Cemetery, Washington, D. C.

Attended by artists of note from many parts of the East, the funeral of Augustus St. Gaudens was held August 7, in the small studio near the late sculptor's home. Beautiful floral emblems from many societies and distinguished men and women testified to the honor and esteem in which the artist was held, while tributes to the life of St. Gaudens were paid by Kenyon Cox and Percy Mackaye, the playwright. The burial was in Windsor, Vermont.

LONDON LETTER.

August 1, 1907.

The chief event of the past month has been the purchase for the National Gallery, at a cost of £13,500, of a bust portrait of "Giovanni Battista Canevari," by Van Dyck. Critics consider the price high, though the sellers (P. & D. Colnaghi) contributed £1,000 of the purchase money. Shortly after the purchase of this Genoa Van Dyck some excitement was created among the unsophisticated by the announcement that a replica of the portrait had been found bearing the inscription "Edmund Spencer" and a date "1592," seven years before the poet's death, which took place in the year Van Dyck was born. On this slender evidence a yellow journalist theorized that the National Gallery picture was not a Van Dyck, but an unknown picture of Spencer. Examination of the replica, however, proved that it was merely an inferior copy of the Van Dyck, probably executed in the 18th century, and that the inscription and date were probably added by a subsequent owner who did not know its origin and was misled by a slight resemblance between the English poet and Van Dyck's Genoese patron.

Alma Tadema's picture of the Roman Coliseum, entitled "Caracalla and Geta," which he was unable to finish for the Academy, is being exhibited at Messrs. Tooth's galleries.

An important addition to the National Gallery of British Art, better known as the Tate Gallery, is a portrait of Morris Moore, the painter and picture-expert, by the English Alfred Stevens. This great painter and sculptor of the Wellington Monument at St. Paul's, who must not be confused with the Belgian artist, is already represented at the Tate by his superb portrait of "Mrs. Colman," his powerful cartoon of "Isaiah," and a number of drawings worthy of Leonardo. His paintings are scarce and constantly rising in esteem and value.

The widow of G. F. Watts has announced her intention to give St. Paul's Cathedral another painting by Watts to hang opposite the version of his "Time, Death and Judgment," now in the nave.

The promotion to full academical honors of W. L. Wyllie and the sudden death of David Farquharson, A. R. A., creates two vacant associateships at Burlington House. David Farquharson, who is represented in the Tate Gallery by two landscapes, "Birnam Wood" and "In a Fog," is often confused with Joseph Farquharson, A. R. A., and this confusion was increased by the fact that the two painters chose similar subjects, which they both executed in a precise, dry fashion, rather hard in color.

The salesroom, with one bright exception, has been quiet during July, and the most marked feature has been the steady continued fall in price of 19th century academic work. Notable "drops" during the month have been 510 gns. for "The Skittle Players," by W. Collins, R. A., as against 2,300 gns. for the same in 1875, and 1,510 gns. in 1888; £162 15s. for "Fair Quiet and Sweet Rest," by Sir Luke Fildes, R. A., as against £861 for the same in 1876; £388 10s. for T. Faed's "The Poor, the Poor Man's Friend," replica of which originally cost £1,700, and sold in 1895 for £619; and \$651 for Erskine Nichol's "Both Puzzled," as against £703 10s. in 1887. On the other hand, the eighteenth century masters still advance in value and the continued Hoppner boom is noteworthy. His portrait of Mrs. Manning (mother of the Cardinal) and her daughter brought 4,000 gns., and the same sum was paid for his

"Susanna, third daughter of Wm. Gyll, Esq." At the same sale two Lawrence's, "Mrs. Bradburne" and "A Young Lady in white dress and bonnet with blue ribbons" made 2,450 and 1,800 gns., respectively; while the top price was reached in 5,600 gns., for Reynolds's charming child-portrait of "Master Bunbury," son of Goldsmith's "Little Comedy." The original unfinished sketch portrait by Sir Joshua of the sisters Horneck, "Little Comedy and the Jessamy Bride" also made 3,500 gns. All six portraits were secured by Messrs. Annaw. At the same sale Mr. Asher Wertheimer established an English record for the work of Mme. Vigée le Brun by giving 2,400 gns. for her fine portrait of "Melanie de Rochecouart, Marquise d'Aumont, Duchesse de Piennes."

As an offset to these high prices some remarkable salesroom bargains may be given: £63 (Wallis) for a brilliant example, "Eastern Chess-Players," of that fine colorist, Wm. Muller; 3 gns. for a quite respectable Kneller, and a humble guinea for a little oil sketch by Simeon Solomon. The principal lot at the Duke of Sutherland's sale of Trentham Hall was a Greek antique life-size statue of a woman in Bentic marble which brought 3,600 gns. and will, it is understood, eventually go to the British museum. J. R. Smith's color prints after Morland's "Rural Amusement" and "Rustic Employment," have jointly made a new record at 340 gns.

For oriental porcelain the best prices during the month have been £1,155 for a Kang-he vase enameled with flowing prunus tree, bamboo and rocks in green, aubergine and white on black ground; £1,050 for a Ming famille verte statuette of Kwan-Yin; £1,312 10s. for a Ming famille verte figure of a deity; and 1,650 gns. for a square black Chinese vase of the Kang-He period. The last price was the more remarkable in that the neck and shoulders of the vase were entirely new.

From the recent exhibition of works by early British Masters at Messrs. Shepherd's Galleries (27 King Street, St. James's) the National Gallery of Scotland has secured John Crome's "Scene in Wales," and the Municipal Gallery of Nottingham Bonington's fine painting of a ruined abbey in France, both of which have already been alluded to in these columns.

The injunction sought by Mr. Whistler's executor (Miss Birnie Phillip) to restrain Mr. and Mrs. Joseph Pennell from using certain letters of Whistler for their forthcoming biography of the artists, has resulted in a judgment hardly satisfactory to either party, namely, that Mr. and Mrs. Pennell may make use of the letters for their biography, but may not print them fully or partially. Costs were given against the executor in favor of the Pennells.

Another lawsuit of artistic interest was the injunction sought by Messrs. Boussod, Valadon, of Paris, to restrain Messrs. William Marchant & Co. from calling their well-known premises at 5 Regent Street, the Goupil Gallery. Great confusion has been caused owing to Messrs. Boussod Valadon having recently opened another Goupil Gallery at the premises of Messrs. Manzi, Joyant & Co., the fine art publishers who issue the well-known Goupil reproductions in this country. In the result the judge refused to give the injunction and decided that Messrs. Boussod Valadon and Messrs. Manzi, Joyant, must not use the word Goupil in any way to affect or prejudice the business of Messrs. William Marchant.

The Marquise Cecile de Wentworth, the American artist who painted the portraits of President Roosevelt and Queen Alexandra, which were exhibited in this year's Salon in Paris, arrived recently from Europe on her annual three months' visit to the Catskills. She brought with her the portrait of President Roosevelt.

The portrait of Queen Alexandra was painted for the Queen of Spain, but it was admired so much by King Edward, who saw it in the Salon, that it will probably go to Windsor Castle.

Mme. de Wentworth has just finished a portrait of Senator Beveridge, which will be exhibited in next year's Salon.

With the exception of Mme. Rosa Bonheur, this American artist is the only woman whose works have been purchased for permanent exhibition in the Luxembourg Gallery in Paris. She and Rosa Bonheur have the honor of being the only women painters who have been decorated with the cross of the Legion of Honor.

Herr Von Borries, president of the police of Berlin, has issued a warning to the custodians of art galleries in all countries against cranks, who, led by example, might attempt the theft or destruction of art treasures. The painting stolen from the National Gallery recently was returned by mail, the thief evidently having become convinced that its disposal would bring him trouble. The theft of a valuable embroidered vest belonging to a collection brought to Berlin by ethnologists from Kutchah, in Asia, was reported from the Anthropological Museum.

While it was as long ago as April that Mr. William H. Goodyear, curator of paintings in the Brooklyn Museum, was elected an "Accademico di Onore" (Honorary Academician) of the Royal Academy of Fine Arts in Venice, he was abroad when the letter notifying him of his election reached Brooklyn. It was forwarded to London. Meanwhile, however, he had gone to Amiens, and owing to his prolonged stay there he did not receive the notification until many weeks later.

The occasion for the honor conferred on Mr. Goodyear was the Brooklyn Museum's publication on St. Mark's, "The Architectural Refinements of St. Mark's, Venice." Mr. Goodyear was engaged for six weeks in Amiens this summer making photographic surveys of the cathedral there. These will form an exhibit in the Brooklyn Museum.

Mr. David Bendann, of Baltimore and New York, in a recent interview in the Paris Herald, says the Venetians this year have put into effect one of the most striking arrangements for an art exhibition he has ever seen anywhere, and that their international exhibition is not only installed in a beautiful, permanent building, perfectly adapted to such an exhibition, but each of the twenty-two rooms devoted to the show has a special scheme of design suitable to the pictures shown therein. Thus in the Sargent room, the scheme of decoration is such as to enhance to the utmost the work of the artist.

Joseph Linden Smith, a well-known artist, was a passenger on the White Star steamer Canopic, which arrived recently from Naples. He brought about seventy-five Oriental pictures of his own painting, many of which are to be hung in Mrs. Gardner's museum, while others are to go to the Boston Art Club.

PARIS LETTER.

August 1, 1907.

The Hotel Drouot is closed; the "galleries" are deserted, and the collectors of valuable paintings are scattered for the summer; the Paris art world is, as they put it, en congé. This refreshing condition of affairs will endure until early October, when the auctioneer will remount the rostrum.

The concours for the Prix de Rome have been the most interesting incidents of the month. Their outcome has been as follows: Painting, first prize, M. Louis Billotey, pupil of Jules Lefebvre and Tony Robert-Fleury, born in 1883; first prize (not awarded in 1904), M. Emile Aubry, pupil of Jérôme and Gabriel Ferrier, born in 1880; first second prize, M. Louis Fidrit, pupil of Donnat, born in 1884; second second grand prize, M. Charles Darrieux, pupil of Carmon, Baschet and Schommer, born in 1879. In the concours of sculpture, no first prize was awarded. The two second first prizes were awarded, respectively, to M. Emile Eugene Moethier, pupil of Falguiere and Mercia, born in 1880, and to M. Felix Auguste Benvelease, pupil of Falguiere, Puech and Mercia, born in 1879.

The King of Siam has bought "The Orphan," Mr. Ridgway Knight; picture exhibited in the recent Salon. And the French Government has purchased "La Femme au Faune," by Mlle. Marguerite Benet; also a part of the last Salon exhibit.

The annual exhibition of works of pupils of the School of Ceramics at Sevres invites attention. The Paris newspapers comment with sadness upon the indifference shown by the resident, and lay stress upon the fact that the Emperor of Germany always sends Saxon artists to the exhibition and that specialists from Vienna and Copenhagen are always seen there. America, too, makes liberal purchases, while the Frenchman stands aloof.

Doctor Liebreich, once a well-known oculist, and now a celebrated collector, having questioned the originality of the "Child With the Teetotum," the picture by Chardin, recently bought, with another Chardin, for 350,000 francs and intended for the Louvre, a series of careful examinations has been undertaken. Dr. Liebreich asserts that the painting is only a copy of a work in possession of M. Groult. The Minister des Beaux Arts, whose decision will be final, has not yet made known his views; but it is believed that Dr. Liebreich's contention will be disregarded.

M. Dujardin-Meumetz is planning a School of Decorative Art, to be opened on the Quai aux Fleurs, adjoining the Hotel Dieu. The City Council is to look into the matter, and to assist the State with city funds.

The paintings by M. Fournier-Sarloveze, representing scenes in the history of Compiègne, intended to adorn the City Hall of the town, have been formally delivered to the authorities of Compiègne.

The Museum of Montpellier has inherited a number of valuable paintings by Delavalle, Jongkind, Daubigny, Diaz, Millet, Le Mercier, Rubens and Beguin, and also two bronzes by Clodion and Mercier.

Messrs. Bacri, of 28 Rue La Boétie, have recently acquired two remarkably fine Gothic tapestries from the Chateau de Blois, at a sale in Russia.

Emperor William has conferred the Order of the Red Eagle of the Second Class on Henry J. Duveen, of New York.

DETROIT.

Letitia Crapo Smith, a Detroit artist who has taken many honors where she has exhibited, has just loaned to the Detroit Museum of Art her Salon picture of 1901, "A Daughter of Egmond." The painting was selected by the jury sent from Chicago Art Institute for the annual exhibition by American artists in Paris.

The Detroit Museum of Art closed its doors for two weeks, beginning August 1, for housecleaning, etc.

One of the few canvases by Turner in this country, that of Mr. Felix Isman, of Philadelphia, was on exhibition at the Detroit Museum of Art recently. Being the only Turner ever displayed in this city it attracted many visitors. The work "The Castle of Blois" has all the magnificence of color for which Turner is noted. From the same collection came a landscape attributed to Habbema.

Charles Caryl Coleman, whose exhibition closed here in June, presented to the Museum one of his finest pastels, entitled "Vesuvius from Pompeii." The Yondetega Club of this city was also the recipient of one of his small oils.

The Director at the suggestion of one of the city officials is taking steps toward acquiring a marine exhibit of the Great Lakes Region, consisting of models, drawings, maps, etc. It is hoped that enough material will be secured for a temporary showing this winter, and if sufficient interest is manifested in the undertaking a permanent collection will be established and housed.

Mrs. Charles W. Casgrain has loaned to the Museum three fine copies of Gobelin tapestries representing the story of Esther. They are after the famous woven tapestries in the Archaeological Museum, Florence.

Carbon photos of the paintings in the Museum have been made by the Detroit Publishing Co. and are on sale at the entrance.

EXHIBITIONS.

Following the mural decorations by Will Low, for the Essex County Court House, at Newark, N. J., there has recently been shown in the gallery of the Century Association the historical painting by Frank D. Millet, which is to be placed in the same building. There is a great deal of expression and individuality in the various figures. The composition of the three judges who are seated, and the members of the jury who have risen and stand in a group while their foreman makes his address, is rather cleverly managed. There is some rich color in the red of the judges' gowns with their ermine trimming, and a delightful bit of iridescent color in the coat of one of the seated figures in the foreground.

The annual exhibit of American Art at the Cincinnati Art Museum has been extended to run through the entire summer. It will probably not close until October 1. A very few of the pictures have been removed, but the majority and all the best canvases remain. A fine portrait of Prof. Loeffts, director of the Munich Museum, by Frank Duveneck, has just been added to the exhibition, as have also several fine canvases loaned by Mrs. Emery, through whose generosity the free days at the Cincinnati Art Museum have been established.

Several important exhibitions of the work of Harrington Mann, and John Lavery (two representatives painters of the Glasgow School), Robert Henri

and others are to be held in the gallery of the New York School of Art, 2237 Broadway, during the autumn and winter.

Arrangements are being made whereby the exhibition of paintings by American artists now being shown at the Albright Gallery in Buffalo, will, in September, be seen at the Museum of Fine Arts in St. Louis.

The Architectural League, 215 West 57th Street, held an exhibition of competitive drawings for a soldiers' memorial for Allegheny County, Pa., and for the new Education Building of the State of New York from July 13 to July 21 inclusive.

The first prize for the Education Building was awarded to Messrs. Palmer and Hornbostel; second prize to Messrs. Howell & Stokes. First prize for the Soldiers' Memorial Building was also won by Messrs. Palmer and Hornbostel.

One of the most delightful events of June was an informal reception by the Students' Art Club in Tampa, Fla., at the home of Miss Virginia Wood. A creditable display of the year's work was shown, consisting of pastels and oils. Among the ceramics were plates, cups and saucers, pitchers and other pieces, and a table of antiques attracted much attention. Miss Stella Long delighted the guests with her music and Miss Virginia Smith gave an interesting talk on "Royalty in Art."

Under the auspices of the Students' Art Club the American Art News Exhibition of pictures was brought from New York last year. The club deservedly occupies the position of being the art center of Tampa.

The first of a series of art exhibitions designed to make the public, and more especially the juvenile public, use its eyes, was given at the Hebrew Technical School for Girls, Second Avenue and Fifteenth Street, last week, under the direction of Miss Florence N. Levy. The object of the first exhibition, which will remain in place for a month, was to call attention to the beauties of New York.

Miss Levy had considerable difficulty in arranging the exhibition, owing to the non-existence of such pictures as she wanted. There is no demand for reproductions of the city's art monuments, one dealer told her, except in the form of postals. The Farragut monument in Madison Square, by St. Gaudens, she was unable to buy in any form, and was reduced to begging an old faded print in very bad condition.

Among the buildings shown are the Appellate Court Building, with its details; the City Hall, the Custom House and details, the Criminal Courts Building, with the Simmons decoration; the Columbia University library, St. Patrick's Cathedral, St. Bartholomew's, with its details; Grace Church and St. Mark's. Temple Beth-El, at Fifth Avenue and Seventy-sixth Street, is shown from the water to illustrate its beauty of situation. To illustrate how beautiful a private house can be made a photograph of the entrance to the home of George D. Pratt, in Brooklyn, is shown.

Any one can have this exhibition for the asking, and the People's Institute is going to send some of its clubs to look at it. Later on the committee hopes that similar exhibitions will be arranged in many settlements and schools.

Next month the exhibition will be

one of applied arts and home decoration, and then there will be an exhibition by means of lantern slides of the painting and sculpture at the Metropolitan Museum. After seeing these one week, the children will go the next week to see the originals.

NUMISMATIC NEWS.

The American Numismatic Society, which is temporarily using the Hispanic Society's building for its meetings, until its new "palace of coins" has been completed, is the only society of its kind in the world owning its own building. Its new home is to be of substantial and artistic proportions and will cost about \$50,000. Archer M. Huntington, president of the Numismatic Society, has donated the ground for the building, and thanks to him and to other generous members its collections are the largest and finest in America. Daniel Parish, Jr., is the vice-president, Henry Russell Drowne, secretary, and William Poillon, curator.

Philadelphia numismatists have received with regret the announcement that the new designs for United States coins by Augustus St. Gaudens have been found unsuitable by the government, in their present shape, for execution.

A radical change was made in the design of the cent. The Indian head was more characteristic of the head of the American Indian with real head-dress, than that of the present design. The present Indian head is really a caucasian type, the face having been posed for by a little daughter of James M. Longacre, engraver of the Philadelphia mint, who designed the present cent in 1859.

On the obverse of the eagle and double eagle the head of Liberty was retained in idealized form. On the reverse of the twenty-dollar gold piece, which was also designed by Mr. Longacre in 1849, was an erect eagle, but of new design.

Unless William E. Guy, a wealthy resident of Princeton, N. J., can persuade the full board of United States General Appraisers to reverse the action of a single general appraiser, a valuable painting purchased in Paris by Mr. Guy will be seized by the Government for undervaluation and sold at public auction. The canvas was entered at the Custom House by Austin Baldwin & Co., European forwarders, and invoiced at 6,000 francs. W. H. Hecht, the Government's examiner of art imports, decided Mr. Guy's purchase was much more valuable. He accordingly reported to Col. Edward S. Fowler, appraiser of the port, that 15,000 frs., or \$3,000, represented its real worth. Judge Waite has upheld this valuation.

A representative of Baldwin & Co. said recently: "Mr. Guy had been traveling in Europe for his health. In Paris he ran across a struggling artist, and in sheer pity purchased the picture now in controversy. We want it distinctly understood that neither our firm nor Mr. Guy is attempting any fraud on the Government. We shall not take an appeal to the full board of appraisers until after the Secretary of the Treasury has acted upon an appeal we have made to him. We expect relief from Washington."

President Fallieres, as the guest of Ambassador White, recently viewed the new model of the Lafayette statue in Paul W. Bartlett's studio, in Paris. Mr. Alexander H. Revell, president of

the Lafayette Memorial Association; Mr. Robert W. Thompson, secretary of the association; Henry Vignaud, secretary of the Embassy, and other Americans were present.

M. Fallieres expressed his approval of the model. The plaster model will now be cast in bronze. The final unveiling of the statue on a pedestal in the Louvre Square has been planned for October 19, the anniversary of the collections of the contributions of the American school children, who furnished the funds for the statue.

Seven paintings, said to be the works of celebrated Italian masters, which are offered for sale on the third floor of No. 506 West Broadway, were the subject of an investigation recently by United States customs officials, information having been received by them that Abelardo Cassi, who occupies the rooms, was endeavoring to sell paintings of great value which might have been brought into this country in violation of the customs laws.

Inspectors found that Cassi was endeavoring to dispose of paintings which, according to an art expert of the appraisers' stores, were very old, but were not considered originals. There was nothing to indicate that they were brought to this country in violation of the law. Therefore, the customs officials let the matter drop.

Mr. J. William Fosdick, vice president of the National Society of Craftsmen of New York, is in Paris working in the interest of an exhibition of American arts and crafts which will be held in New York this autumn.

RECENT ART BOOKS.

"Painters and Sculptors," by Kenyon Cox, gives a series of appreciations of individual masters, presenting as a whole, a general view of painting since the sixteenth century. The book will be published by Duffield & Co. in the fall. Another fall publication by the same firm will be "Houses for Town or Country," by William Herbert, being suggestions for homebuilders, taken from the work of the foremost architects in America.

George Gibbs, the artist, has just written his third novel for D. Appleton & Co., which will be published under the title of "The Medusa" on the third of next month with illustrations by the author.

Mrs. J. Wells Champney, widow of the artist, is living at Berkeley, Cal. She has just handed to her publishers, G. P. Putnam's Sons, the manuscript of "The Romance of the Roman Villas."

A handsome royal octavo volume to be published by the Century Company is "The Old Spanish Masters," containing engravings on wood by Timothy Cole, with text by Charles H. Caffin, and notes by the engraver. This book will be uniform in appearance and binding with old Italian, Dutch, Flemish and English masters.

The Frederick A. Stokes Co. announces the following books among their fall publications: "The Story of American Painting," by Charles H. Caffin; Hals, Velasquez, Murillo, Wouwerman and early Flemish painters in the "Painters Series;" four volumes of "Drawings from Old Masters."

John T. McCutcheon has just returned from a trip around the world.

(Continued on page 7.)

(Continued from page 6.)

He has agreed to write a series of articles giving sketches of prominent Americans for Appleton's Magazine, with his own illustrations.

Each volume of the "American Art Annual" has a special feature. The last one contained a series of articles on what was being done in various cities along the lines of "Municipal Art." For the 1907-1908 volume, now in course of preparation, there will be a chapter devoted to what is being done in Boston, Chicago, New York, and Washington, looking toward the creating of a wider and deeper "Appreciation of Art" among the general public. The leading article will be on the "Importance of Aesthetic Training," by Dr. James D. Haney, director of art and manual training in the New York public schools. This will be of interest to educators throughout the country.

THE GATE OF APPRECIATION, by Carleton Noyes. (Houghton, Mifflin & Co., Boston. 200 pp. \$2.) Personality plays such a large part in every phase of art that even a book on the subject will appeal more or less, according to circumstances. But whether as artist or layman, collector or art lover, all will find something helpful and invigorating in the studies of the relation of art to life by Carleton Noyes that have recently been published under the title of "The Gate of Appreciation."

The purpose of the book is given in the preface, where Mr. Noyes states that "In the daily life of the ordinary man, a life crowded with diverse interests * * * the man feels instinctively that in his total scheme of life, books, pictures, music have somewhere a place. * * * This book is an attempt to suggest the possible meaning to the ordinary man, to indicate methods of approach to art, and to trace the way to appreciation."

In the first chapter, "The Impulse to Expression," he makes a rather unfortunate comparison between a traveler who is caught in a storm and constructs a shelter from whatever material he can find at hand, and a man "of special sensitiveness to the appeal of color and form" who "is impelled to express by his own act the harmony of his spirit with the spirit of nature" by painting a picture. But painting is the language of this man and he has devoted years to acquiring proficiency in the manner of expression; while a cave would have answered the traveler's purpose as well and, if forced by circumstances to make his own shelter, the "general design" would not be likely to "shape itself in his mind" unless that mind had for years studied the various phases of the art of building. Then, too, the painter would have delighted in the very effort of production, while the traveler would have writhed and lamented the necessity that brought him to such a pass. To carry out his contention that "both men are seeking shelter from stress and storm, and both construct their means. Both men are artists. Both hut and picture are works of art."—Mr. Noyes strains many points throughout the book.

We may also question his statement that "all works of use whose conception and making have required an act of creation, are art" until we find his extremely satisfactory definition of what constitutes "creation." He says: "The painter (and this applies as truly to those who use other forms of expression) who copies his object imitatively, finding nothing, creating nothing, is an artisan, however skillful he may be.

He is an artist in the degree in which he brings to his subject something of his own, fashioning it, however crudely, to express the idea he has conceived of the object so created."

Passing from the creator to the public, he brings us to a realization of the connecting link when he says: "The nature of the thing created, as art, depends upon the emotional value of the result, the degree in which it expresses immediately the emotion of its creator and the power it possesses to rouse the emotion in others."

In the chapter devoted to "The Attitude of Response," Mr. Noyes speaks of the child as the first artist who "out of the material around him creates a world of his own." We wish that he had told us more of what might be done at this impressionable age not only by surrounding the child with beautiful objects but also in calling his attention to them, for that which we do not realize does not exist for us. He speaks of the child as "the first appreciator" and then tells us that soon "imagination surrenders to intellect; emotion gives place to knowledge" as we grow older, and then comes "habit, the foe to emotion and appreciation." It is not "until we can thrill to the beauty of nature," until we learn to appreciate life, that we can truly appreciate art, and so "appreciation lies within the scope of all, and the measure of it to us, as individuals, is determined by our individual capability to respond."

The following chapters are of great service in that preparation which it is necessary to have in order to be ready to receive the artist's message. "Technique and the Layman," "Value of the Medium," "Service of Criticism," "Beauty and Common Life," and "Representation" are all of value, and when we reach the final chapter on "The Personal Estimate" we have forgiven the author for his occasional contradictions and are ready to agree with him that "Art is life at its best, but life is the greatest of the arts—life harmonious, deep in feeling, big in sympathy, the life that is appreciation, responsiveness, and love."

The leading article in the August "Craftsman" is devoted to an appreciation of Van Dearing Perrine, by John Spargo. The frontispiece is a portrait of this young American painter from a photograph by Gertrude Kasebier. The reproductions of the paintings give all the force of the originals, which do not really depend upon color for their effect. There is an interesting account of Henry C. Mercer's development of the Moravian tiling and its use in the flooring of the new capitol at Harrisburg, and the usual departments with suggestions to home builders.

Articles on Art in Magazines Other Than Art Periodicals.

AUGUST.
American Artists, Living, Represented in the Metropolitan Museum; by William Walton.—*Scribner's*.
Antique Glassware of American Manufacture; by A. S. Atkinson.—*Circle*.
Corsi, Antonio, World's Most Famous Model; by Henry Hobart.—*Human Life*.
Daumier's Caricatures; by Elizabeth Luther Cary.—*Putnam*.
Embroidered Monograms and Initials; by Adelaide B. Contrelli.—*Circle*.
Japanese Prints, The Making of; by Eva Dean.—*Circle*.
Johnson, Eastman, American Painter; by Mark Selby.—*Putnam*.
National Gallery of Art; by Leila Mechlin.—*North American*, July 19.
Painters of Sea and Shore; by Florence Finch Kelly.—*Broadway*.
Pater, Walter; by Edwin W. Bowen.—*Sewanee Review*, July.
Pennsylvania's Palace of Craft; by Charles H. Darlington.—*World's Work*.

Photography, Art In; by Joseph K. Dixon.—*Book News Monthly*.
Williamsburg Court House; by William R. Tyree.—*Green Bag*.
Zorn, Anders; Painter-Etchers; by Fitzroy Carrington.—*Metropolitan*.

AMONG THE DEALERS.

Many of the dealers are returning to New York after their usual summer visit to Europe. Among these are Messrs. A. I. Adler, T. J. Blakeslee and C. Klackner.

Mr. F. R. Kaldenberg has recently returned from a trip to New Mexico and Arizona. There are many valuable and interesting pieces of ivory carving to be seen at the Kaldenberg rooms and some oriental pottery.

Among the dealers in antiques, Mr. Edward J. La Place, recently returned from Europe, where his purchases of tapestries and other art objects amounted to over \$250,000. Mr. James Fay returns to town next week from his vacation.

Mr. N. E. Montross will return the latter part of the month and his galleries will be opened early in September. His department of artists' materials is now settled in the new quarters on Sixth Avenue, at Thirty-eighth Street, after having been on Broadway for so many years.

Mr. James S. Inglis, of Cottier & Co., has quite recovered from his recent illness.

The Friedrichs firm is opening a new art supply and picture framing establishment in the Lincoln Square studio section. This is in addition to their stores in Fifty-seventh Street, near the Fine Arts Building, and the new co-operative studios.

Mr. John Hobbs' Palette Art Co. still remains in the studio section of East Twenty-third Street, opposite the old site of the National Academy of Design, now the heart of the shopping district. This shop is replete with novelties for the amateur and standard materials for the use of schools and artists.

Mr. George Gibbs Kane is sojourning at the Hotel Consuelo, Sayville, Long Island.

Mr. Edward D. Faulkner is at his country seat near Woodstock, Vt.

Gimpel & Wildenstein will open their new gallery, 542 Fifth Avenue, between Forty-second and Forty-third Streets, east side, in early October.

The Macbeth Galleries, No. 450 Fifth Avenue, continue to show interesting examples by American artists.

The leading lines of trade, one after another, have come to see the advantage of a yearly convention at some central point, in which all the makers as well as all the dealers can get together for comparison of goods and for acquaintance with the specialties of the business generally. Such arrangements have proven mutually profitable. To secure like benefits for the art and picture trade, the Print Publishers' Association of America has chosen the week commencing August 26 as "Art Dealers' Week" in New York City.

The officers are: President, W. A. Livingstone, of the Detroit Publishing Company; treasurer, E. Stierlin, of the Braun-Clement Company; secretary, Benjamin Curtis, of Curtis & Cameron. Others on the executive committee are William Krone, of the Life Publishing Co., and Rudolph Lesch, of the Berlin Photographic Co. Besides these firms the following will exhibit: American Colorotype Co., F. H. Bresler Co., P. F. Collier & Son, Franz Hanfstaengl, Woodbury E. Hunt, C. Klackner, Manzi Joyant & Co., Richard Powell and A. W. Elson & Co.

The art dealers of the United States have organized to prevent piracy in works of art, because of lack of substantial copyright laws. William O'Brien of Chicago is president, and Edward J. Snyder, vice-president of the F. H. Bressler Company of Milwaukee, is secretary of the new organization.

In order to have the
STANDARD QUALITY
insist upon getting always
F. W. DEVOE & CO.'S
OIL & WATER COLORS
A full line of other
ARTISTS' MATERIALS
Manufactured by the Largest Dealers in the World
F. W. DEVOE & C. T. RAYNOLDS CO.
and for sale by all retailers
throughout the United States and Canada

WM. H. POWELL
983 Sixth Avenue - - New York
ART GALLERY

Exhibitions of Paintings by American Artists of Note.
Agent for Lefebvre-Foinet and Edouard of Paris.
Colors, Canvas and Brushes. Agent for Block's Hand-
Ground Belgium Oil Colors and Amber Varnish. Best
in the world.

WHEN USING
WINSOR & NEWTON'S
= OIL COLORS =

TRY THEIR
LINSEED OIL,



Pale Drying Oil,
Picture Copal Var-
nish, Turpentine and
Oil Vehicle.

SEND 3c. FOR CATALOGUE

WINSOR & NEWTON
NEW YORK OFFICE
298 Broadway, N. Y.

THE NEW YORK SCHOOL OF ART
(Chase School)
2287-2289 BROADWAY
Corner of 80th Street New York City
WINTER TERM
SEPTEMBER 9, 1907, TO JUNE 1, 1908.

Comprehensive Courses in the Fine and Applied Arts.
Daily Classes in Life, Portrait, Still Life, Illustration,
Composition, Design, Interior Decoration, Normal
Art and the Handicrafts.

Among the Instructors are:
Clifford Carleton, Kenneth Hayes Miller,
Douglas John Connah, Lawton Parker,
Robert Henri, Frank Alvah Parsons,
For Circular and Particulars Address
SUSAN F. BISSELL, Secretary

NEW YORK SCHOOL OF APPLIED
DESIGN FOR WOMEN
No. 200 West 23d Street - - - New York

Special Life Class
under Alphonse Mucha
in addition to his regular advanced
Design Course

Thorough training in Historic Ornament, Architecture
and General Design. Next School Year begins Oct. 1
HELEN LOOMIS, Secretary

SUMMER SCHOOL OF PAINTING
VINEYARD HAVEN, MASS.
(Island of Martha's Vineyard)
Conducted by
ARTHUR R. FREEDLANDER
THIRD SEASON—JUNE 15-SEPTEMBER 15.
Outdoor Classes: Landscape, marine, figure—with
three criticisms per week. Special course for students of
Architecture: To develop facility in the handling of
color. For prospectus address **A. R. FREEDLANDER,**
Vineyard Haven, Mass.

Byrdcliffe Summer Art School
WOODSTOCK, ULSTER CO., N. Y. (In the Catskills)
July 1 to September 15, 1907.

CLASS IN PAINTING - - LEONARD OCHTMAN
CLASS IN METAL WORK - - L. E. MARTIN
Byrdcliffe has large studio, workshops, library and
boarding-house for students. For information as to
classes and board apply to **R. Radcliffe Whitehead,**
manager, Woodstock, Ulster Co., N. Y.

LE MUSEE
Monthly Art Review

Publishing in each issue the best
works of great public and
private collections

Subscription only 20 francs (\$4)
per year

13 Rue St. Lazare, Paris

CHARLES

Of 25-27-29 Brook St., London, W.

ON VIEW AT

251 Fifth Avenue, N.Y.

0000

Old Renaissance Tapestries and
Early English Furniture

40 Old Georgian and Adams
Marble Mantel Pieces

Galerie Kleinberger

9 Rue de l'Echelle

PARIS



Ancient Pictures
Specialty Dutch,
Flemish Schools

Shepherd Bros.

27 King Street St. James's, London

Oil Paintings

by the

EARLY BRITISH MASTERS

OBACH & CO.

Picture Dealers & Printsellers

168 New Bond Street

London, W.

J. FÉRAL

Ancient and Modern Paintings

7 RUE SAINT GEORGES

PARIS

STONER & EVANS

OLD ENGLISH CHINA & POTTERY

3 KING STREET

St. James' Sq.

London, S. W.

E. M. HODGKINS

English and French
MINIATURES

SEVRES PORCELAIN
FRENCH FURNITURE

18th CENTURY DRAWINGS

OBJETS D'ART

158B New Bond Street
LONDON, W.

SCOTT & FOWLES CO.

Dealers in

High Class Paintings

OLD AND MODERN SCHOOLS

Careful attention given to
the cleaning and restoration
of valuable paintings . . .

295 Fifth Avenue

Between 30th and 31st Streets
NEW YORK

Gallery closed during July and August



J. & S. GOLDSCHMIDT
FRANKFORT O/M., KAISERSTRASSE 15

Purveyors to the Imperial German,
Russian and other Courts

HIGH CLASS ANTIQUITIES

New York Office: 527 Fifth Avenue

Bourgeois & Co.

3 DOMKLOSTER, COLOGNE

Opposite the Cathedral



High Class Works of Art and Antiquities,
Curiosities and Paintings
by Old Masters

R. GUTEKUNST

Engravings and etchings by
Dürer, Rembrandt, Seymour
Haden, Whistler, etc., etc.

16, King Street, St. James, London, S. W.

JAMES CONNELL & SONS

47 Old Bond St.

LONDON, W.

Selected Paintings of the Dutch,
Scotch and English Schools

Original Etchings by WHISTLER, D. Y. CAMERON,
E. M. SYNGE and WM. WALKER.

GEORGES CHAPAL

...Antique Furniture...

85 RUE DE RENNES - - PARIS

C. & E. CANESSA

Antique Works of Art

Paris: 19 rue Lafayette

Naples: Piazza di Martiri

New York: 479 Fifth Ave.

Copies of the American Art News
are on sale at Brentanos', Avenue de
L'Opera, Paris.

M. Knoedler & Co.

invite attention to their carefully
selected collection of

PAINTINGS

AND

Water Colors

of various schools

OLD ENGLISH MEZZOTINTS

AND

COLORED SPORTING PRINTS

355 Fifth Avenue,
Cor. 34th Street.

London, 15 Old Bond St.
Paris, 23 Place Vendôme

N. E. MONTROSS

Works of Art

372 Fifth Ave., Corner of 35th Street New York

Telephone: 2776 38th Street

(Gallery now closed. Reopens September)

PAINTINGS by
AMERICAN ARTISTS
Choice Examples always on View
Also a fine selection of
Volkmar Pottery

WILLIAM MACBETH

450 Fifth Avenue New York

HAMBURGER FRES.

Antique Works of Art, Curiosities,
Tapestries, China, Decorative
Furniture

PARIS

362 Rue. St. Honore

THOMAS McLEAN

Special Appointment to His Majesty

7 HAYMARKET - - LONDON

High Class Paintings

Water Color Drawings and Engravings

Established in the Haymarket, 1811.

MIHRAN SIVADJIAN

EXPERT

Egyptian, Assyrian, Greek, and Roman Antiquities,
Jewels, Arabian and Persian Potteries and
Rare Objects for Collection.

17 Rue Lepeletier - - - PARIS

HOTEL DROUOT GAZETTE

Art Journal

Special announcements of
public and auction sales
and giving the complete
list of all art sales in Paris
and elsewhere.

It is indispensable to all
collectors and dealers
Subscription 25fr. (\$5) a year

8 RUE MILTON PARIS

GALLERY HELBING

MUNICH Wagnmullerstrasse, 15

Antiquities—High class old paintings, engravings and etchings by Durer, Rembrandt, etc.

DIRECTOR OF PUBLIC SALES

Detroit Publishing Company

Reproductions

OF

American Artists

IN

AAC Fac-similes

and Fine Carbons

234 Fifth Avenue, New York City

R. C. & M. M. Vose Paintings

Early English, Barbizon
Modern Dutch, American
320 Boylston St., Boston

H. O. Watson & Co.
WORKS OF ART

Furniture, Porcelains, Bronzes, Tapestries
Specialists in Interior Decoration
16 West 30th Street, New York

FRINK'S PICTURE REFLECTORS

Frink's Portable Standard Reflector for single paintings in private galleries or art shops. Used by leading collectors in Paris, London, Berlin and other foreign centers as well as in this country. Prices \$10.50 and \$27.50. Send for descriptive booklet. I. P. FRINK (Geo. Frink Spencer, Mgr.), 551 Pearl St., New York.

ANTIQUES and other Works of ART

Largest floor space in the world devoted to the exhibition and sale of the above.

JAMES FAY 43-45 West 42d St. New York City

Cash paid for Old Silver, Furniture, Paintings, and other Art Objects

Blakeslee Galleries

Knickerbocker Trust Co. Bldg.

Cor. Fifth Ave. and 34th St.

IMPORTANT
EXAMPLES

of the

Early English, French,
Dutch and Flemish
Masters



"Old
Masters"

(Exclusively)

The Ehrich Galleries

463-465 Fifth Avenue

One door above Fortieth Street.
New York